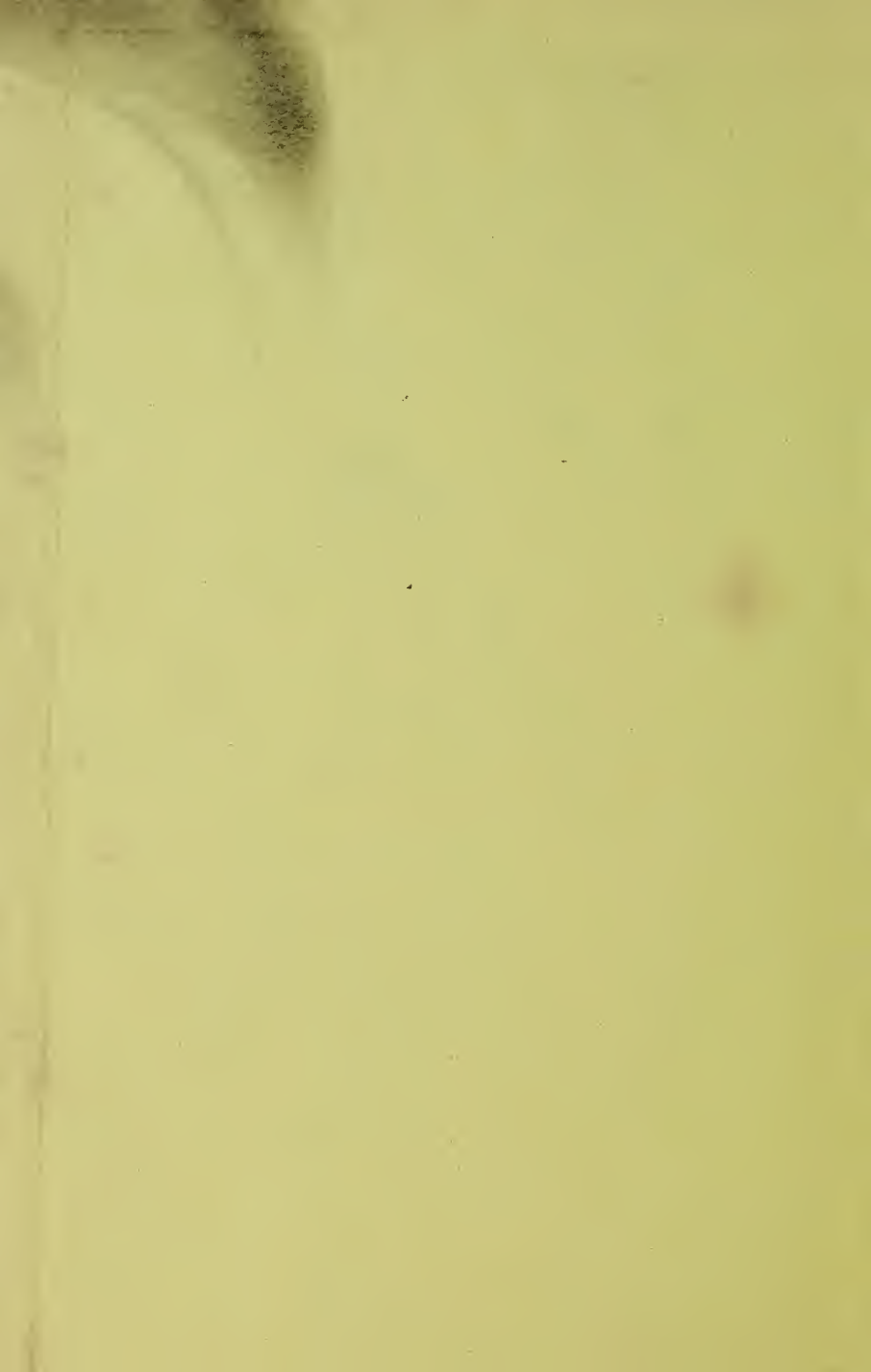


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CATALOGUE
OF
RUBENS' EFFECTS



CATALOGUE

OF

THE WORKS OF ART

IN THE POSSESSION OF

SIR PETER PAUL RUBENS,

AT THE

TIME OF HIS DECEASE;

TOGETHER WITH

TWO LETTERS FROM SIR BALTHAZAR GERBIER,

AND

A FAC-SIMILE OF AN ORIGINAL UNPUBLISHED LETTER

FROM HIMSELF.

SECOND EDITION, ENLARGED.

FOR PRIVATE CIRCULATION.

1839.

PREFATORY REMARKS.

THE manuscript of the following Catalogue, rendered considerably more interesting by the accompanying letters from Rubens and Gerbier, having been given me by a friend, I have been induced to print a small number of copies, for the amusement of those, who may, like myself, take pleasure in what relates to the history of art. The object for which it was sent into England is sufficiently explained by Sir Balthazar Gerbier's second letter: the articles enumerated in it, and the numbers attached to them, are the same as in the printed Catalogue, published in French shortly after the death of the artist, to enable his family the better to dispose of his effects. Yet still, as will be seen by the Notes, and as might easily have been shewn much more fully, it is obvious that this English Catalogue is not a translation from the other. These Notes I have only added where the printed Catalogue so far differed from the manuscript as to serve to throw light upon it. As often as it happened, and such was frequently the case, that the latter was the most explanatory, I have not thought it necessary to subjoin any observations. With the same view

of illustrating the Manuscript, I have in a few instances availed myself of that portion of the Catalogue of Rubens' effects inserted by Mr. Smith in his lately published *Catalogue Raisonné* of the works of the artist, and of the Catalogue given in Michel's *Histoire de la Vie de P. P. Rubens*. Whence these were derived I know not; for neither of them exactly agrees with mine or with the printed Catalogue above alluded to. This latter I believe to be extremely rare: the only copy I know of it formerly made part of the very remarkable collection of Catalogues formed by the late Mr. George Baker, of St. Paul's Churchyard, and, since his death, has been added to the still more remarkable collection of Mr. Upcott, who kindly lent it to me.

The number and value of the works of art found in the possession of Rubens at the time of his death, are strikingly illustrative of the character and situation of the man. They equally shew his attachment to his profession and the extent of his pecuniary resources. The former indeed is so essential to the formation of a great painter, that it seems scarcely possible that any one should ever attain to excellence without it; and, happily for the artist, he has this privilege over the majority of the rest of mankind, that the same efforts which are directed to the attainment of his daily bread, administer equally to his present pleasure and his future fame. The pictures, &c. left by Rubens, are a proof of a life spent in the fullest and most lucrative employment: those enumerated in the Catalogue are said to have produced the sum of £25,000. And these were not the whole of the property that he left connected with art; for Michel states that his widow,

previously to the formation of the Catalogue, selected many from the collection, some for her own pleasure, and others, because, on account of their display of nudity, she considered them improper compositions, and likely to be injurious to morality or to the character of her husband.*

He adds, that it was originally the intention of the family to have disposed of the whole by public auction, (and so indeed Gerbier's letter expressly states); but that this intention was not acted upon, and that the articles were sold in detail, according to the prices affixed to each by Snyders, Wildens, and Moermans. The principal purchasers were the neighbouring sovereigns, among whom the king of Spain, in addition to many fine pictures, bought the whole of the medals, carvings, and gems.

From the Catalogue of the paintings belonging to Charles I., published by Vertue, it appears that the *View of the Escorial*, the subject of these Letters, never came into the hands of that monarch. Indeed, it might be suspected that it was the same as No. 132 of the following Catalogue, which is probably the picture now in the gallery of the Earl of Radnor.

It is right to remark that Rubens, in the Letter of which I have given a tracing, has spelt his name differently from what will be seen in the fac-simile of his hand-writing, published by Mr. Smith, or in that given in the French work, entitled "*Isographie des Hommes Célèbres.*" In both these cases the second of his Christian names is written *Pavolo*. For the cause of the variation I have no means to account: perhaps it is to be sought in the length

* See Appendix.

of time which intervened between the writing of the one and the other: at all events it is not important: many other instances of similar change might be adduced; and this throws no suspicion on the authenticity of the Letter.

Of Sir Balthazar Gerbier, a long account may be found in the Earl of Orford's *Anecdotes of Painting in England*. He was himself no inconsiderable artist, and was painter to the Duke of Buckingham, whom he attended into Spain, where he was even employed by that nobleman as a negociator in the treaty of marriage. At a subsequent time, after the accession of Charles I., he had a similar commission to bring about that very treaty with the Spanish Monarch, which was the cause of Rubens' visit to England. Lord Orford also mentions other instances of his being confidentially employed by the government, all which tend to make it the more probable that he should have been entrusted with the commission referred to in his Letters. The English note attached to Rubens' Letter is in his hand-writing. His correspondent on this side of the water, Mr. Murrey, was Mr. Henry Murrey, at that time keeper of the king's pictures, &c., as appears by a manuscript account of them preserved in the British Museum, where there is the following remark upon an agate:—
“ Given to the king by his majesty's jeweller, Dewart, for a new-year's gift, and was in Mr. H^v Murrey's keeping till his majesty delivered it to me.”

YARMOUTH, 14th March, 1839.

*From Sir B. Gerbier to Mr. Murrey.*S^r

As by your letter of 17th Octob^r 1639, I received the first direction to bespeake certayne pictures to be made here by one Jordaens, I have charged this bearer to deliver unto you the first peece w^h the same Jordaens hath made of the number required for her Maj^{ties} cabinet,* though he knoweth not as yett for whome the pictures are to be: they would have bin dispatcht eare this, Iff I had received timely directions, and the payment had bin settled, which Mr. Norgate, (by his last of $\frac{9}{19}$ pres^t to me) saith was soe farr advanced as you had spoken unto S^r Job Harby† touching the same. When I see the effects thereof on this side the Seas, then shall I be innabled to give Jordaens satisfaction for this first picture; and to warn him to go on wth the rest:

You will finde in the same casse a picture representing the Contry about the Escuriall in Spaine, W^h hath bin paynted by one of Antwerpe, after S^r Pieter Rubens drauft; and is presented by him unto his Maj^{ty}, since (according Mr Norgates relation) itt was soe desired. I doe send here inclosed S^r Pieter Rubens his letter touching that subject, w^h letter you wilbe pleased to show unto his Maj^{ty}: soe

* It is impossible now to ascertain what this picture was: in all probability it never reached its destination and the rest of the order was never executed; for, very shortly after the date of this letter, the troubles of the nation took so decisive a character, that the King had other more pressing claims upon his purse, as well as more urgent demands upon his attention. In the catalogue of his pictures, printed by Vertue, there are seven pieces from the hands of Rubens, but not one from those of Jordaens.

† Sir Job Harby, Knight, of Aldenham, Herts, was a Merchant in London, and one of the Commissioners of the Customs. He was created a Baronet by Charles II. in 1660: the title became extinct seventeen years afterwards, upon the death of his son, Sir Erasmus Harby.

ceassing giving you further trouble; kisse your hands
and rest,

B^{ru}. 31. May 1640.

Your Affecy humble
Servant, B. gerbier.

S^r Peter Rubens Is deadly sick; the Phisicians
of this 'Towne being sent unto him for to trye their best
skill on him.

for y^r self.

From Sir B. Gerbier to Mr. Murrey.

S^r

My secretary parted hence Eare yesterday
wth the Picture Jordaens hath made, and a Landskipp
drawne after a designe of S^r Pieter Rubens, w^h peeces my
said secretary is to deliver unto yoursele, to present them
unto his Maj^{ty}. Since by your letter I received the first
direction touching the Pictures of Jordaens, S^r Job Harby's
correspondent hath paid 44 £ Starlings to the Abbay
d'Escars secretary, to be repaid to Jordaens for his
picture w^h is a most reasonable price, as you shall see by
the Worcke; w^{ch} iff his Maj^{sty} likes, Jordaens may be sett
on to finish the other peeces blonging to the roome.
S^r Pieter Rubens is deceased three dayes past, so as
Jordaens remaines the prime painter heire. Their will be
many rarities of pictures, agats, and other precious things
sould in S^r Pieter Rubens out-crÿ, iff his Maj^{sty} would
have any thing bought, itt must be known in time, and
bills of credit sent; for itt must be done wth readdy monny.
I ceasse troubling you wth more, humbly kisse your hands
and rest,

Bru^s. 2^d June 1640.

Your affectionate Servant,
B. gerbier.

Monsieur

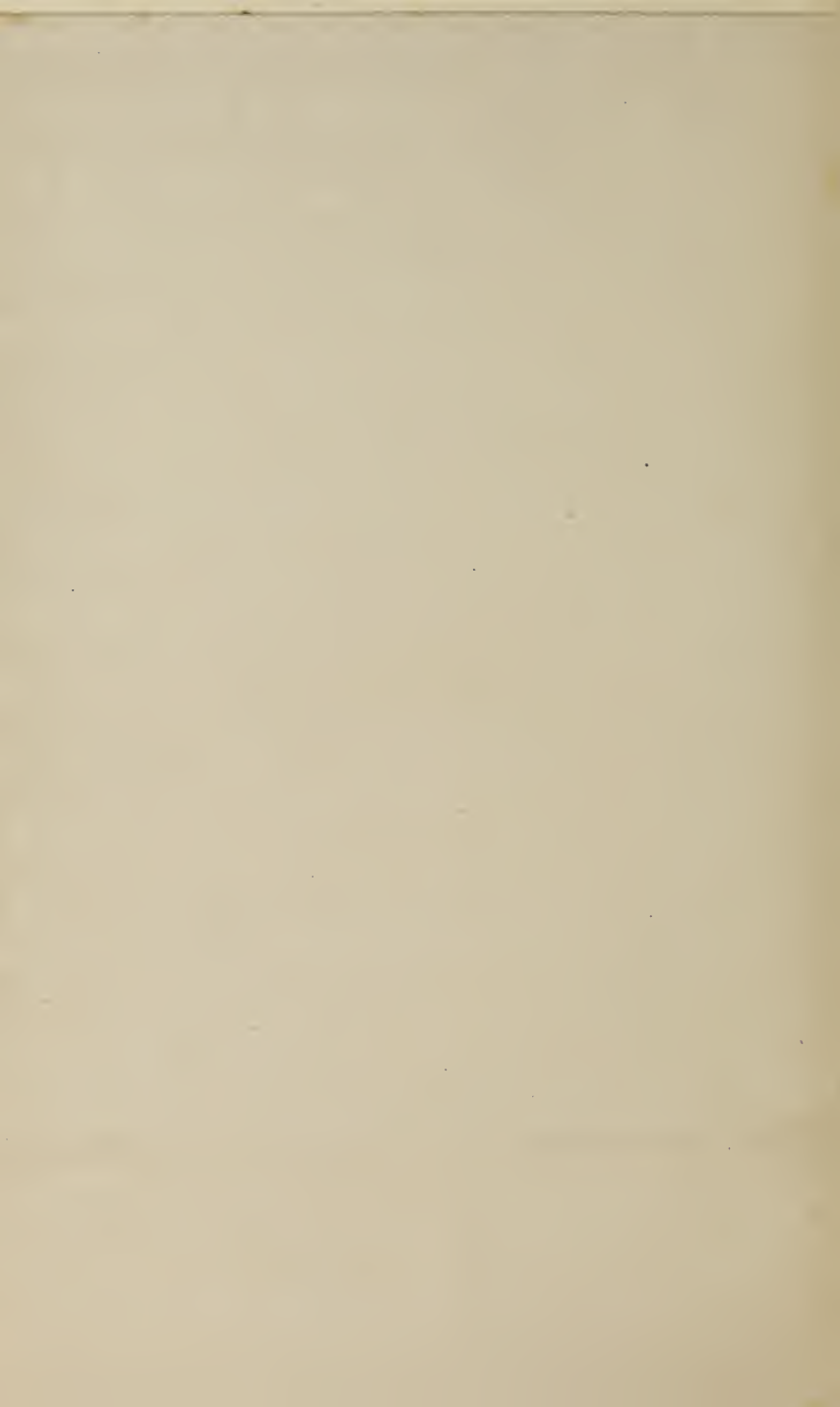
Voicy la Peinture de S. Laurent en Escurnal.
desuie selon la Capacite du Maistre touttois
audeq mon aduis, Plaise a Dieu que l'extravaganee
du Sujet puisse donner quelque recreation a la Ma^{te}ds,
La montagne s'appelle la roma de S. Juan in
malagon, elle est fort saulte et este, et fort
difficile a monter et descendre, de sorte que nous
avons les Murs dessous nostre vuee bien bas,
demurant en sault le ciel fort clair et serein,
Il y at en la summité un grande Croix de bois
laquelle se decouvre aysement de Madrid, et il y a de
Coste une petite Eglise dedee a S. Jean qui ne se
pouvoit représenter dedans nostre tableau, car
nous l'avons derrière le dos, ou que demeure un
Ermite que voicy avecq son Corico, Il n'est par
besoyn que en bas est le superbe bastiment de S^t
Laurent en Escurnal avecq le Village et ses allées
d'arbres avecq la fronda et ses deux estangs et
le chemin vers Madrid qu'apparoit en sault presc
de Loufont, La montagne courte de ce nuage se
dit la Sierra tocada pource qu'elle a quase tous
jours comme un voile alentour de sa teste
Il y a quelque tour à mayson a Coste ne me souvenant
pas de leur nom Particulierment, mais Je scay que
le Roy y alloit par occasion de la Basse
Montagne touttois a main Gauche est la Sierra
y Puerto de Cubrago Voyle tout ce que Je puis
dire sur ce Sujet demurant a jamais

Remarques
deux, sur ce tableau
N'est-ce pas un peu
de dire qu'il y a
un ermite sur le
sommet de la
montagne

Monsieur

Notre Peinture
est faite

Remo Paulo Rubing



AN INVENTORY

OF

PICTURES FOUND IN THE HOWSE OF THE LATE
SR PETER PAUL RUBENS KNT.

AFTER HIS DEATH.

IMPRIMIS PEICES OF ITALIAN M^{RS}

No.

- 1 A Magdalen, of Titian.
- 2 A Saviour with a world in his hand; by Titian.
- 3 A great draught of the martirdome of Peter Martyr, which stands in the Church of S^t John and S^t Paul, at Venice; by Titian.
- 4 The Picture of Titian himselfe, made by himselfe.
- 5 The Picture of Charles the 5th; by Titian.
- 6 A Picture of Marie; by Titian.
- 7.8 Two faces of Christ; held for Titian.
- 9 A face of Magdalene.
- 10 A draught of horses; by Titian.
- 11 A Psyche, with a bottle in her hand; by Titian.^a
- 12 A draught of a womans face; afterwards paynted over by Paulo de Verrona.^b
- 13 A Curious picture of a man with Furres on; by Tintoret.
- 14 The Picture of Tintoret, by himselfe.
- 15 A Picture of a Venetian, by Tintoret.
- 16 Another of a Venetian, by Tintoret.
- 17 A draught of the ascension, by Tintoret.^c

^a In the Catalogue, this is not said to be painted by Titian, but only touched by him.

^b "Un dessein de teste de femme, tournée derrière, de Paulo Verronez." Catalogue.

^c Of the Assumption of the Virgin, according to the Catalogue.

No.

- 18 A draught of the Judgment, by Tintoret.
 19 A picture of a man, held to be of Raphael.
 20 A S^t Francys made by Mutiano.
 21 A Venetian Bride with her kindred, by Paulo de Verrona.
 22 A S^t Helena, held to be Paulo Verrona's.
 23 A picture of a Venetian Gentlewoman by Paulo de Verrona.
 24 A gentlewoman with a little hatt, by the same.^d
 25 A draught of black and white; by Paulo de Verrona.
 26 A Landschap of Paul Brill's with a Psyche.
 27 The takeinge of Christ in the garden; by Spagnoletto.
 28 A Banquet; by the same.
 29 A picture of an Italian Lady.
 30 The Picture of the Duke of Urbin.
 31 The fall of Phaeton; by Peter Perugino.
 32 A Ceres in the night; by Adam Helshamer.^e
 33 The Anunciation; by the same.
 34 A Landschap in a round frame; by the same.
 35 A Judith; by the same.
 36 A Christ in short; a Coppie after Caronagio.^f
 37 A picture of a man, made by Palma.



PIECES OF S^R PETER PAUL RUBENS KN^T. &c. MADE IN SPAINE, ITALIE, AND OTHER PLACES, AS WELL AFTER TITIAN AS OTHER GOOD M^{RS}.

- 38 The Picture of Hippolitus.^g
 39 A Boyes face with a black Capp.

^d The Catalogue has it, *avec un petit chien*; and it is remarkable that a similar difference between the French and English Catalogues is observable in another instance.—See No. 145.

^e His name is spelt variously: D'Argenville writes it *Elshaimer*: Bryan and most others, *Elsheimer* or *Elzheimer*: in the French Catalogue it is *Elshamer*.

^f "Nostre Seigneur mort, copie après Coregio."—*Catalogue*.

^g "Le pourtrait du Cardinal Hippolito de Medicis."—*Catalogue*.

- No.
 40 A young man's face.
 41 A picture of a Venetian Gentleman.
 42 A great Adam and Eue.
 43 A Calisto.
 44 An Acteon.
 45 A Venus and Adonis.
 46 An Europa.
 47 A Venus and Cupid lyinge on a Bed.^h
 48 Venus and Cupid lookeinge in a glasse.

HERE FOLLOW PICTURES MADE BY THE SAYD S^r PETER PAUL
 RUBENS AFTER TITIAN.

- 49 Charles the fift.
 50 The Empresse Leonora, his wife.
 51 The Picture of the sayd Emperor and Empresse uppon
 y^e same cloth.
 52 The Picture of the Emperor Ferdinand with a sword
 in his hand.
 53 The picture of Duke D'Alua.
 54 The Picture of Duke John Frederick of Saxonie.
 55 The Picture of a Landgraef of Hessen.ⁱ
 56 The Picture of Isabell d'Este, Dutchesse of mantoua.
 57 Another of the same Dutchesse in black Clothes.
 58 The Picture of Alfonso d'Este, Duke of Ferrara.
 59 The Picture of Francisco sforza, y^e 2^d Duke of Milan.
 60 The Picture of And^a Gritti, Duke of Venice.
 61 The Picture of Kinge Phillipp the second, as big as
 y^e life.
 62 The Picture of James, Secretarie to the sayd Kinge.
 63 The Picture of the aforesayd King's dwarfe.

^h Michel says "Venus et Adonis sur un lit."

ⁱ The Catalogue is more precise: it says expressly that it is a portrait
 of Philip, Landgrave of Hesse.

No.

- 64 The Picture of a Certayne great man with a hat.^k
 65, 66, 67, 68 Fower Pictures of Venetian Courtesans.
 69 The Picture of a Bride.^l
 70 A face paynted after one of Tintoret.
 71, 72, 73, 74, 75 Five Peeces of the workes of y^e Apostles
 after Raphael.
 76 Psyche after Raphael.
 77 A S^t John's head after Raphael.
 78 A picture after Raphael, done by Balthazar Castiglione.
 79 Charles the fift with a Helmet, made by Van Tyke
 after Titian.
 80 A peice of the works of the Apostles, made after
 Raphels.



HERE FOLLOW THE PEICES MADE BY THE LATE
 S^R PETER PAUL RUBENS.

- 81 A peice of Venus, wth many Cupidds taken out of
 Philostratus.
 82 A peice of Bacchanalls with Sheppards and Sheep-
 herdesses dancing and drunck; out of Philostratus
 uppon Cloth.
 83 A peice of Naked nimphes and Satyrs.
 84 A peice of Marie, with S^t George and other S^{ts}, in
 Landschap.^m
 85 A naked Andromeda bound to the rock, soe great as
 the life.ⁿ

^k *Avecq un chien.—Catalogue.*

^l According to the Catalogue, the whole of these pictures, from No. 58 to No. 69 inclusive, are copies from Titian.

^m This picture the artist's widow presented to the Church of St. Jacques, at Antwerp, to adorn the chapel of the tomb of her husband.—The following No. is now in the Marlborough Collection —*Smith*.

ⁿ By the Catalogue, it appears that the expression, "*soe great as the life*," in this and the following number, is intended to imply that the figures are whole length.

- No.
- 86 A magdalene as bigg as the life uppon bord.
- 87 Beersheba sittinge by the fountayne.
- 88 Three nymphes with Satyres.
- 89 A Switzer with his sweet-hart, wth a bottle, wth a satyre, not full made uppon cloth.^o
- 90 A Switzer where the Boores bringe him money and Cover a table.
- 91 A Bacchus.^p
- 92 The three graces naked.
- 93 S^{ta} Cecillia.
- 94 A Sheepheard wth a Sheephardesse.
- 95 The picture of Phillipp the Good in Armo^r.
- 96 The Picture of Charles the Bold in Armour.
- 97 The picture of the Earle of Arundell uppon Cloth.
- 98 The picture of Marquis Spinola.
- 99 A Susanna uppon bord.
- 100 The picture of Doctor Maierna.
- 101 The picture of the Infant Cardinal.
- 102 The picture of a woman with a black Capp and flowers in her hands.
- 103 A peice of Italian Boores dancinge, uppon bord.
- 104 A Tiltinge, in Landschap.
- 105 A peice, an Italian Landschap, wth the ruines of a Church which is Cloth pasted uppon a bord.
- 106 A Landschap, uppon Cloth pasted on a bord.
- 107 The picture of Charles the bold, uppon bord.
- 108 A wood, with a huntinge, wth the Sunne riseinge uppon bord.

^o The Catalogue expressly says that this is upon wood, not cloth; and it explains that, by *not full made*, is to be understood that the picture was left incomplete.—With regard to the following article, its description is far more satisfactory: “*Une troupe de Suisses qui contraignent les paysans de leur donner de l’argent et couvrir la table, sur toile:*” this, in Smith’s Catalogue, is called a *troop of Banditti pillaging Peasants*.

^p *With a glass in his hand.—Catalogue.*

- No.
- 109 A picture after one of Leonardo de vina's upon Cloth.^q
- 110 A Landschap upon Cloth pasted upon a bord.
- 111 The picture of a french Lady, upon bord.
- 112 A Landschap, wth sheepe, upon borde.
- 113 The Picture of the Infant Cardinal, in his Card^{ls} Clothes.
- 114 The picture of the nowe Empresse.
- 115 The picture of the Kinge of Spayne upon Cloth.
- 116 The picture of the Queene of Spayne.
- 117 The picture of the Duke of Nubourgh.
- 118 Argus.
- 119 A Sacrifice, upon Cloth, after Adam Helshamar.^r
- 120 The Picture of the Queene of France.
- 121 A peice where Angellica Sleepes with a Hermit.
- 122 The picture of a woman with her hands one upon another.^s
- 123 The picture of the Kinge of Spayne with a hatt on.
- 124 An English whore upon Cloth.
- 125 An old woman, with a boy; a night peice.
- 126 The picture of a Certayne Lady.
- 127 The picture of the duke of Buckingham.
- 128 The picture of an old man with a white beard, upon bord.
- 129 The picture of a man in armour with a red scarfe.
- 130 The picture of a Certayne Lady with a Capp on her head.

^q The Catalogue has this, *Leonardo de Vinci*, which is clearly right; and, in No. 117, it is equally correct in designating the picture as a portrait of the Duke of Nieubourgh.—Mr. Smith, more explicit, says that No. 109 is *a portrait of Lionardo de Vinci*.

^r See Note to No. 32.

^s "This picture is the celebrated *Chapeau de Paille*, now in the possession of the Right Honourable Sir Robert Peel."—*Smith*.

- No.
- 131 A great peice, beinge a wood made after the naturall, wherein is the huntinge of Atalanta in small figures.
- 132 A Landschap after the naturall wherein is the Escuriall in Little.
- 133, 134 Two great Landshaps after the naturall.
- 135 A great Landschap after the life, wth little figures in'tt upon a bord.
- 136 A great Landschap where it raines with little Cowes in it.
- 137 A great Landschap with a Tempest beinge the Historie of Baucis and Philemon.
- 138 A peice, of Emaus with the sunne setting.^t
- 139 A peice of Romulus and Remus, upon Cloth.
- 140 The picture of a man cloth'd like a turke upon Cloth.
- 141 A peice of the mayde that gaue her father suck in the prison.
- 142 A peice of Venus, Bacchus, and Ceres.
- 143 A peice of Boores fightinge made after a draught of old Breugel.
- 144 A peice wherein is a Christ Crucyfiyd.
- 145 A picture of a woman dressed in the Dutch fashion with a little hatt in her hand upon borde.^u
- 146 The picture of the Arch-duke Maximilian.
- 147 A druncken Bacchus.
- 148, 149 Two pictures of Kings of Tunis, made after Antonio: More's.
- 150 A great Landschap upon Cloth pasted upon bord.
- 151, 152 Two pictures of the Arch-duke Albertus and Isabella.
- 153 A peice wherein is a Boore and a Boorinne, wth beast, and fruite made by Paulus de vos.

^t More happily described in the Catalogue, as *Nostre Seigneur en Emaus*.

^u See Note to No. 24.

No.

- 154 A great Huntinge of Harts paynted over by him and wth figures of him.
- 155 A S^t George on horseback uppon Cloth.
- 156 A peice upon bord Called the Christian Kn^t.
- 157 A druncken Hercules uppon bord.
- 158 A peice of S^t peter and S^t Paul, uppon Cloth.
- 159 A peice of Pucelle d'Orleans uppon Cloth.
- 160 A great peice of Magdalene uppon Cloth & pasted uppon bord.^v
- 161 A peice of Susanna uppon Cloth.
- 162 A peice of Susanna uppon Cloth pasted uppon bord.
- 163 A peice of the huntinge of Atlanta and Meleager.
- 164 A peice with some Nymphes wth a Cornucopia.
- 165 A peice of the three Kings.
- 166 The picture of y^e Queene mother of ffrance, uppon Cloth.
- 167 The picture of the Queene of France.
- 168 A great peice of Pythagoras, wth y^e fruite of ffrancy Snyder.
- 169 A peice of the prodigall sonne with a stable.
- 170 Druncken Sylenus.^w
- 171, 172 Two little Landschaps uppon bord.
- 173 A night uppon bord.
- 174 A peice of a Nymph and a Satyre wth a baskett of grapes.^x

^v I apprehend that this description is inaccurate; for the Catalogue says that it is *une grande piece des pecheurs repentis*.

^w *With Satyrs and other figures.—Catalogue.*

^x To this succeeds in the Catalogue, without any number, *Une Didon qui se tue*; and the same picture is also introduced by Michel. In the following article there is a curious difference between the French Catalogue and this list; for, instead of *a son of Albert Durer*, it is there called *un renard d'Albert Durer*. Michel has it *un renard par Albert Durer*.

HERE FOLLOW THE PEICES OF THE OLD M^{RS}

No.

- 175 A Son of Albert durer.
- 176 A David Comeinge into Jerusalem wth the head of Goliath by Lucas Van Leyden.
- 177 The picture of Erasmus Roterdamus; by the same M^r.
- 178 A peice of Paulus Eremita, wth a s^t Anthonie, by the same.
- 179, 180 Two pictures of a man, and a woman, by John van Eyck.
- 181 The picture of Zaulingbeda^y by M^r. Huges.
- 182 The great Comander Don Gonzales de Cordova.
- 183 A picture of Holbeen.
- 184 A picture in water Coulo^{rs} by Holbeen.
- 185 A little picture in water Coulo^{rs}.
- 186 A picture of a Certayne Jeweller by Quintin.
- 187 The picture of a man with a red Capp by Brownsen.^z
- 188 The picture of a man with a black Capp by w^m Key.
- 189 The birth of Christ by Arthur van Leyden.
- 190 A Marie in Landschap; by Henry Blos.
- 191 A Landschap wth the flight into Egipt by old Brugel.
- 192 The Hill of S^t Gottard by old Brugel.
- 193 The death bed of o^r Lady: black and white by old Brugel.
- 194 A Baudy Howse by Arthur Van Leyden.
- 195, 196 Two faces in round by old Brugel.
- 197 A *****, by the same, in round.^a

^y An English reader would hardly imagine that *Zaulingbeda* was meant to express *the venerable Bede*.

^z *Bronzino*.—*Catalogue*: so also in No. 190, the *Catalogue* has it correctly, *Henry Bles*, instead of *Blos*. In Michel's *Catalogue* *the red-capped man* is assigned to Wm. Key; and *the black-capped* to Bronzino.

^a *Un balayeur. Michel*.

- No.
 198 A face of a Beggar in round, by the same.
 199 The Picture of a man by the same.
 200 The picture of a man with a great nose, by Hensen.
 201 The picture of the Card^l de Granuelle; by Scorre.
 202 A picture of Antonio More's.
 203 Another picture of the Card^l de Granuelle's.
 204 A S^t Cicilie, by Michael Cox.
 205 A Landschap with a S^t Hubert; by Arthur the
 Hollander.
 206 A little peice wherein Justice is done by wachelen.
 207 A takinge off from the Crosse.
 208 A little peice of the takeinge off the Crosse by Scorre.
 209 The picture of a man made by some good old M^r.
 210 The temptation of Christ in water Coulo^{rs}: by old
 Brugell.
 211 Shippes in water Coulo^{rs} by the same.
 212 A Battle betwixt the Turke and Christian in water
 Coulo^{rs} by the same.
 213 A Landschap with a fyre, in water Coulo^{rs}, by the
 same.
 214, 215 Two pictures of a man and a woman by
 Francys Floris uppon bord.
 216 The picture, by Phillipp van Cleve, Lord of Ravestein
 uppon a bord.
 217 The picture of a Prebend, uppon bord.
 218 The picture of a Preist uppon bord; by Floris.
 219 An Epitaph with two doores by Arthur van Leyden.
 220 A Landschap by the same, uppon bord.
 221 An Emaus, by the Foolish elef, uppon bord.^b
 222 The Judgment of Paris by the same uppon bord.
 223 A water Colour'd Cloth by william Tonsi.^c

^b This and the preceding No. are reversed in the Catalogue: the latter is called by Michel *Le Château d'Emaus, par Van Cleef le fol.*

^c *Une piece en destrempe, de Willem Tons.—Catalogue.*

- No.
 224 A picture by W^m Key upon bord.
 225 A picture by Joos Van Cleue upon a bord.
 226 A Bawdy howse by Martin van Cleue.
 227 A Banquet of the gods by Bernard Rycke.



HERE FOLLOW THE PEICES OF THE MODERNE M^{RS}.

- 228 A naked Venus, wth a Satyre, by van dyke, upon Cloth.^d
 229 A S^t Jerome, wth an Angell, by the same upon Cloth.
 230 A great S^t Jerome kneelinge, by the same upon Cloth.
 231 A small kneelinge Jerome, by the same upon Cloth.
 232. The apprehendinge of Christ, by the same upon Cloth.^e
 233 S^t Ambrose by the same upon Cloth.
 234 S^t Martyn by the same upon Cloth.

^d Described in the Catalogue, and most probably with more truth, as *the story of Antiope and Jupiter transformed into a Satyr*.

^e The following note is attached to this article by Michel:—"La tradition pittoresque, adoptée comme véridique parmi les Peintres & curieux d'Anvers, nous déclare que ce même emprisonnement du Christ est ce donatif qu'Antoine Van Dyck offrit à RUBENS, lorsque cet élève prit congé de son Maître avant son départ pour l'Italie, pour reconnoître la politesse dont RUBENS l'avoit comblé dans son laboratoire; en second lieu, pour montrer sa parfaite gratitude au sujet du cheval de selle dont RUBENS lui avoit déjà fait présent pour faire son voyage projeté.—D'ailleurs cette même tradition veut, que ce dit tableau se trouve présentement dans les appartements de Monsieur Dierixsens, à Anvers.—On trouve cette pièce en hauteur, & les figures de grandeur naturelle: les têtes, comme celles du Christ & de quelques soldats, sont d'une finesse frappante, le coloris vigoureux & les draperies larges & sans être maniérées: ce n'est que par la figure de Malchus, qui se trouve terrassé avec sa lanterne sur le devant de la pièce, qu'on s'aperçoit, que ce tableau fut peint immédiatement après que son auteur eut quitté l'école de son Maître; mais l'exécution des autres figures présageoit déjà à quel point Van Dyck auroit porté son art au retour de son voyage d'Italie, ce que les événements ont vérifié dans la suite."—*Histoire de Rubens*, p. 284.

No.

- 235 The Crowninge of Christ by the same.
- 236 A face uppon a bord representinge S^t George.
- 237 A face uppon a bord; the man in Armour.
- 238 A water coulored Cloth by W^m Tonsi.^f
- 239 A baskett with fruite, and birds, by Francys Snyders.
- 240 A battayle of Sebastian Kinge of Portugall; by Sebastian vrank.
- 241 The prodigall Sonne by Symon de vos.
- 242 A Cloth with birds by Alexander Adriansen.
- 243 A basket of fruite by the same.
- 244 A Landschap by wildens.
- 245 A flower Pot by Ikens; uppon bord.
- 246 A baskett and glasse, with flowers by the same.
- 247 A flower pott by the same.
- 248 A peice like the Alter peice in the queere of S^t Augustine's Church made by the late S^r Peter Rubens.^g
- 249 A garland of flowers, with Marie in't by the same uppon Cloth.
- 250 A Cornu-copia of fruite and a flower pott uppon Cloth.^h
- 251 Another Cornu-copia uppon Cloth by the same.
- 252, 253 Two Clothes paynted with Landschaps by Peter Snayers.
- 254 A little Landschap uppon a bord.
- 255 A small peice of Sebastian vrank, where the blinde leads the blinde, uppon bord.
- 256 A night peice by Peter Snayers uppon bord.
- 257 A Landschap of Mompers, with beasts of Brugel uppon bord.
- 258 A Kitchen wth a Catt fightinge, by Paulus de vos, on Cloth.

^f See Note to No. 223.

^g Described by Smith as "*The Marriage of St. Catharine in the presence of numerous saints: a sketch for the picture in the Church of St. Augustin.*"

^h This and the following are said by the Catalogue to be by Ykens.

No.

- 259 A peice, of birds singinge by the same upon Cloth.
- 260 The huntinge of a great wilde bore; by Francys
Snyders.
- 261 A flower pott by the same.
- 262 A Cloth with fruite, and birds, by Paulus de vos.
- 263 A Bord where fruite Lyes upon the Earth; by
Fran: Snyders.
- 264 A bord with Cabbages and Turnippes by the same.
- 265 A Polyphemus and ulisses uppon Cloth, by Jaques
Jordaens.
- 266 The birth of Christ by the same.
- 267 A Marie uppon bord by the same.
- 268 A Cloth, uppon w^{ch} a Cornu-copia wth flowers; by
Peter Zegers.¹
- 269 A huntinge of Diana; the figures of S^r Peter Rubens.
The Landschaps and the beasts of Brugel.
- 270 A huntinge of Diana by S^r Peter Rubens & Brugel.
- 271 A Paradise by Brugel.
- 272 A fightinge where they pull one the other by the hayre.
- 273 An Alehowse where they sitt by the fire.
- 274 A risinge of the sunne.
- 275 The Clownes musick.
- 276 A jealous Boore.
- 277 A battle where they pull another by the throate.
- 278 A Landschap.
- 279 A Combatt of three where they strike with the pott.
- 280 A Temptation of S^t Anthony.
- 281 The Musicke of Boores by the fire.
- 282 A Lutenist.
- 283 A dancinge in a Landschap.

¹ This is evidently an error, and the artist intended is Daniel Seghers, the Jesuit. In the Catalogue this picture is said to be by *Père Segers*, which probably gave rise to the mistake.

No.

- 284 A Boore with a glasse of wyne and a pott.
 285 Tobacco drinkers.^k
 286 A Landschap, wherein a man Tyes his shooes.
 287 Two Boores that peepe through a windowe.
 288 A man fillinge drinke.

These 17 are of Brewer.



- 289, 290 Two Battailes; by Palamedes uppon bord.
 291 A Landschap, by Poulenbeargh.
 292 Another Landschap, by the same.
 293 S^t Anthonie's temptation by Saeghtleuen.
 294 A Landschap wth beasts, and Boores' household stuffe
 by y^e same with little figures of S^r Peter Rubens.
 295 A Boore's howse within, by the same with liide
 postures of S^r Peter Rubens.
 296 A heard of beasts, by the same Saeghtleuen.
 297 A peice by the same; where a woman is Chid, the
 figures by S^r Peter Rubens.^l
 298 Another peice, by the same where a mayde stands
 uppon the stayres the postures by S^r Peter Rubens.
 299 Another where a Boore giues his dogg meat.
 300 A Landschap, by the same.
 301 A very little Landschapp.
 302 A Tyn pott, by vande vuyl uppon Cloth.
 303 A tyn pott with a man, and a broad silver bowle,
 uppon a bord by the same.
 304 Another peice with a broad bowle, and three trenchers.

^k Rather more intelligibly expressed in the Catalogue, "*Quelques uns qui prennent du tabacq.*"

^l "*Ou une femme est baiséc.*" *Catalogue!*—Smith says, more at length, "*A landscape, in which are introduced a couple courting: the man has a bagpipe attached to his girdle.*"

- No.
 305, 306 Two peices by Heda, with plate, and glasses,
 and Lemons, uppon bord.
 307 A little sea, uppon Cloth, by persellis.
 308 A Landschap of Vlegers; uppon bord.
 309, 310 Two Shipps, uppon bord, by Goyes.^m
 311 A small peice with a glasse, and two peeces of gamon
 of Bacon by Van Es.
 312 A banquet, by the same, uppon bord.
 313 One lookeinge of Lice uppon bord.
 314 A Schoole, by Hagi.

HERE FOLLOW VARIOUS ARTICLES OF CURIOSITY.

Three Cloathes pasted uppon bord beinge the Triumph
 of Julius Cesar, after Andrew Mantegna, not full
 made.

Six great Clothes; y^e. beseiging of Townes; battailes, and
 Triumphs of Henry the 4th, y French Kinge; not full
 made which he had begun some yeares past for the
 pallace of the Queene mother of ffirance.

A parcell of ffaces made after the life, uppon bord and
 Cloth aswell by S^r Peter Rubens as van dyke.

A great parcell of draughts, of many fayre notable peeces;
 made by Afflynghen.ⁿ

A parcell of Coppies made after the peices of Afflynghen.
 Certayne rare, and well made Antique faces of Marble.

A parcell of moderne figures &c.

Christ uppon the Crosse very Costly made of Iuorie the
 Invention of S^r Peter Rubens.

^m "By *Vlegens*." *Catalogue*: so also in No. 314, for *Hagi* is read *Hals*.

ⁿ The *Catalogue* is here far more satisfactory: it says, "*une très grande quantité des desseins des plus notables pièces, faites par feu Mons. Rubens.*" And it equally differs as to the following article, which it designates as, "*une quantité des copies, faites après les originaux, de feu Mons. Rubens.*"

Mercury very Costly made, y^e Invention of S^r Peter Rubens.
 Venus pullinge her smock ouer her head very rarely made
 the invention of S^r Peter Rubens.

A Sea Triumph of Ivory with Nymphes and Tritons, and
 Angells aboue, holdinge a horne of small sea shells
 and pearle uppon which there is a Silver Scollop
 Shell; and under a round silver and gilte foote; all
 wonderfull Costly made all the Invention of S^r Peter
 Rubens and serves for a salte Celler.

A dance of Children of Ivory wonderfull rarely made, the
 Invention of the same S^r Peter Rubens.

Psyche Sleepeinge with Cupid uppon a bed of Ivorye the
 Invention of S^r Peter Rubens.^o

Adam and Eue, of Ivory.

A very rare Salte Celler of Aggatt.

A very fayre vessell of orientall Jasper, and Christall of
 Montaigne.

^o According to Michel, the Cupid and Psyche were of ivory, but the
 bed of tortoise-shell.

APPENDIX.

By way of APPENDIX to this CATALOGUE, I subjoin the full account given by Michel (p. 291) of what took place after its publication. The book itself I believe to be rare : the details cannot fail to be interesting.

“ Nota, que la plus grande part de ces sculptures en ivoire, ci-mentionnées, ont été exécutées par Lucas Faydherbe, natif de Malines, qui ayant appris le dessin dans l'école de RUBENS pendant quelques années, a tellement sçu profiter des instructions de son Maître, qu'ayant embrassé l'art de la sculpture, il s'est évertué d'exécuter en ivoire ce que RUBENS lui proposoit par ses dessins, même au point d'une telle perfection, que son Maître trouva ses ouvrages dignes de son cabinet.

Malgré que le nombre des 93 tableaux de la main de RUBENS, qu'on trouve au précédent catalogue, paroît excessif, cependant la Dame sa Douairière avoit encore retenu plusieurs pièces, dans le dessein de ne pas s'en défaire, par modestie et scrupule, pour les grandes nudités des figures dont elles étoient composées; craignant de scandaliser les yeux et cœurs chastes, par des objets piquants la sensualité, et égales à la plus belle nature, qui par des contemplations indécentes auroient pu blesser la pureté de l'ame: même elle cacha ces pièces dans une place retirée de sa maison, et se

laisa tenter du projet de les sacrifier au feu. Les deux plus éclatantes de ces pièces étoient un Bain de Diane, dont les figures étoient plus que demi-nature, l'autre d'hauteur humaine représentoit les trois Grâces.

Tandis que cette scrupuleuse matrone balançoit sur l'exécution de son dit projet, elle se laissa vaincre par l'intérêt, par l'événement suivant. Le Duc de Richelieu étant d'intention de former un cabinet de tableaux, et charmé de la beauté des ouvrages de RUBENS au Palais de la Reine, à Paris, voulut faire emplette de quelques pièces dudit Peintre: à la fin impatient de n'en trouver en France, il envoya un commissaire connoisseur à Anvers, pour s'adresser à la maison mortuaire du Peintre, ou de fouiller dans d'autres cabinets, pour qu'il puisse trouver du beau du Maître.

Le commissaire arrivé à Anvers apprit que la famille avoit déjà vendu les tableaux dont ledit catalogue fait mention, principalement ceux de la main du défunt, partie à des Princes souverains, et partie à des amateurs; mais à la fin, après des grandes recherches, ne trouvant de quoi faire honneur à sa commission, il fut informé que la Dame Douairière tenoit encore des chef-d'œuvres cachés dans un coin de sa maison.

A cette découverte le commissaire se procura quelque protection afin d'avoir l'entrée chez la Dame Douairière, dont il fut noblement reçu et admis au plaisir d'admirer ces tableaux, prisonniers depuis la mort de son époux. Le commissaire fut tellement épris de la grande beauté de ces pièces, qu'il ne put se dispenser d'en demander le prix, principalement du Bain de Diane: la Douairière repliqua par un compliment court et sérieux, qu'elle n'aimeroit pas de s'en défaire.

Le commissaire donna part à son Principal de ce qu'il avoit trouvé à Anvers, mais particulièrement de ce qu'il avoit vu chez la Dame Douairière, étalant la beauté

singulière de son Bain de Diane, comme un chef-d'œuvre du Peintre, et qu'il avoit taché avec grandes instances de l'induire à la vente de cette pièce, mais que ses sollicitations furent toujours repoussées par l'excuse réitérée de ne vouloir vendre ces grandes nudités.

Du moment que le Duc de Richelieu fut informé par son commissionnaire de ce qu'il avoit choisi, et que la Dame Douairière paroissoit inexorable à lui vendre la pièce en question, il donna ordre de réitérer ses instances et tâcher de s'en emparer à tout prix.

A la fin la Dame Douairière, d'un côté importunée par le commissionnaire, et de l'autre arrêtée par le scrupule, crut d'avoir trouvé le secret de se dispenser des visites de ce commissionnaire. A cet effet elle se proposa de mettre ce Bain de Diane à un prix excessif pour ce tems, et d'en demander 3000 écus d'Espagne; mais le commissionnaire, muni de carte blanche, se servit d'un autre stratagème, pour tromper agréablement et généreusement la Dame Douairière, qui à sa première demande de 3000 écus, fut prise au mot.

L'achat conclu et payé, le Bain de Diane arriva à Paris: le Duc témoigna sa pleine satisfaction du choix et de l'adresse de son commissionnaire, et fut tellement enchanté de l'éclatante beauté de la pièce, qu'en considération de la générosité de la Dame Douairière, de lui avoir lâché ce tableau, il lui envoya pour présent une montre d'or, enrichie de diamants. Ce tableau avoit la largeur de 6 pieds de France, sur 4 d'hauteur, les figures un peu plus grandes que demi-grandeur humaine.

Parmi les tableaux de RUBENS, retenus par la Dame Douairière, se trouva encore un chef-d'œuvre, qui représentoit les trois Grâces, les figures d'hauteur naturelle: ce beau morceau fut vendu au Roi d'Angleterre, après la séparation des biens entre les héritiers et la Dame Douairière, quand elle se remaria au Comte de Bergeyck, qui fut

Ministre plénipotentiaire aux Pays-Bas, pour Philippe V., Roi d'Espagne, au commencement de ce siècle.

Nota, qu'on voit par la dite séparation, l'état des biens, delaissés par le Chevalier RUBENS, que ces tableaux, tant ceux compris au dit catalogue, que ceux que la Douairière avoit retenu quelque tems, ont été vendus pour la somme de 280,000 florins, argent de Brabant."



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